





Above: This wood and fiber mask is on display in the newly renovated gallery of sub-Saharan African art, which opens October 12 (Democratic Republic of the Congo, Yaka people, early 1900s, Gift of Katherine C. White 1969.8).

Cover: Detail from Jim Hodges's *Where the Sky Fills In* from 2002, part of the exhibition *Drawing Modern* (C print, incised, 193 x 127 cm, Collection of Agnes Gund)

**Against the Grain:  
Woodcuts from the Collection**

*Galleries 109–112, through November 9*

A history of relief printing with treasures from the museum collection

**Aernout Mik**

*Project 244, through November 16*

Mystery and surprise in two video installations, the artist's first solo museum exhibition in the United States

**Peru 1983: Aaron Siskind Photographs**

*Galleries 103–105, through November 19*

Elegant abstractions of texture and form that show the artist at the height of his powers

**Drawing Modern: Works from the Agnes Gund Collection**

*North Gallery, October 26, 2003–January 11, 2004*

Works on paper by major 20th-century artists from the collection of one of America's true tastemakers

**Jasper Johns: Numbers**

*North Gallery, October 26, 2003–January 11, 2004*

The first exhibition to concentrate on Johns's high-spirited exploration of the numerals 0–9

**Draped in Splendor:  
Renaissance Textiles and the Church**

*Gallery 216, through September 26, 2004*

Religious paintings and related textiles presented together with innovative lighting and technology



## From the Director

Dear Members,

On the final weekend of this month we open two exhibitions of contemporary art. *Drawing Modern: Works from the Agnes Gund Collection* gathers wonderful pieces by some of the 20th century's most important artists from the collection of one of the true tastemakers of postwar art in America, Cleveland native Agnes Gund. In addition to well-established artists, Gund also seeks out the works of a younger generation.

While that show is wide-ranging and eclectic, a concurrent exhibition focuses on just one artist and only one theme. *Jasper Johns: Numbers* is the first show to concentrate in depth on a favorite subject of one of the great artists of the post-WWII era. A single admission fee covers this exhibition as well as *Drawing Modern*; CMA members, of course, are admitted free. In conjunction with these shows, we offer a special dialogue with Agnes Gund and Frank Stella, on Saturday, October 25 at 1:00. Tickets are required, but free, and available to members only through October 1.

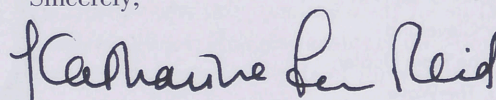
The south galleries boast a remarkable gathering of works from the CMA collection. *Against the Grain*, an exhibition that few museums could assemble without borrowing from other collections, presents woodcuts and other relief prints that trace the evolution of this distinctive printmaking medium. Also in that part of the museum, Tom Hinson has organized an exhibition celebrating the centennial of the birth of the great American photographer Aaron Siskind. Aernout Mik's acclaimed and thought-provoking video installation continues in Project 244.

The Aki Festival of New Music is in full swing this month, with a wealth of adventurous contemporary music. Meanwhile, the Gala and VIVA! concert series are both under way with lively programs of classical and world music.

We celebrate the reinstallation of two galleries this month. Stroll into gallery 216 behind the Armor Court to see a new presentation from the museum's textile collection (Louise Mackie's brief article on page 9 offers an overview). Come to the museum on Sunday, October 12 for the grand re-opening of the gallery of sub-Saharan African art. A new, innovative presentation celebrates these works and sets an example for future installations of other galleries.

Finally, mark your calendars for two November events. *Fast Forward: CMA Celebrates Contemporary Art*, on Friday the 7th, is a late-night party featuring entertainment, food, and cutting-edge fun, with world-acclaimed video artist Bill Viola (whose appearance is presented in collaboration with the Mary Schiller Myers School of Art at the University of Akron). And *Inside the Vision*, at 6:30 on Wednesday the 19th, is a public forum to discuss future program activity in the expanded museum. We will present architects' renderings of interior spaces and solicit public input about how to make our museum the greatest civic asset it can be.

Sincerely,



Katharine Lee Reid, Director

The reinstallation of the African galleries provided the opportunity for comprehensive examination and treatment of the entire collection in the museum's conservation laboratories.

The public is invited to celebrate the re-opening of the gallery on Sunday, October 12, from 10 to 5, with a lecture at 3:30 by Sharon Patton, director of the Smithsonian National Museum of African Art.





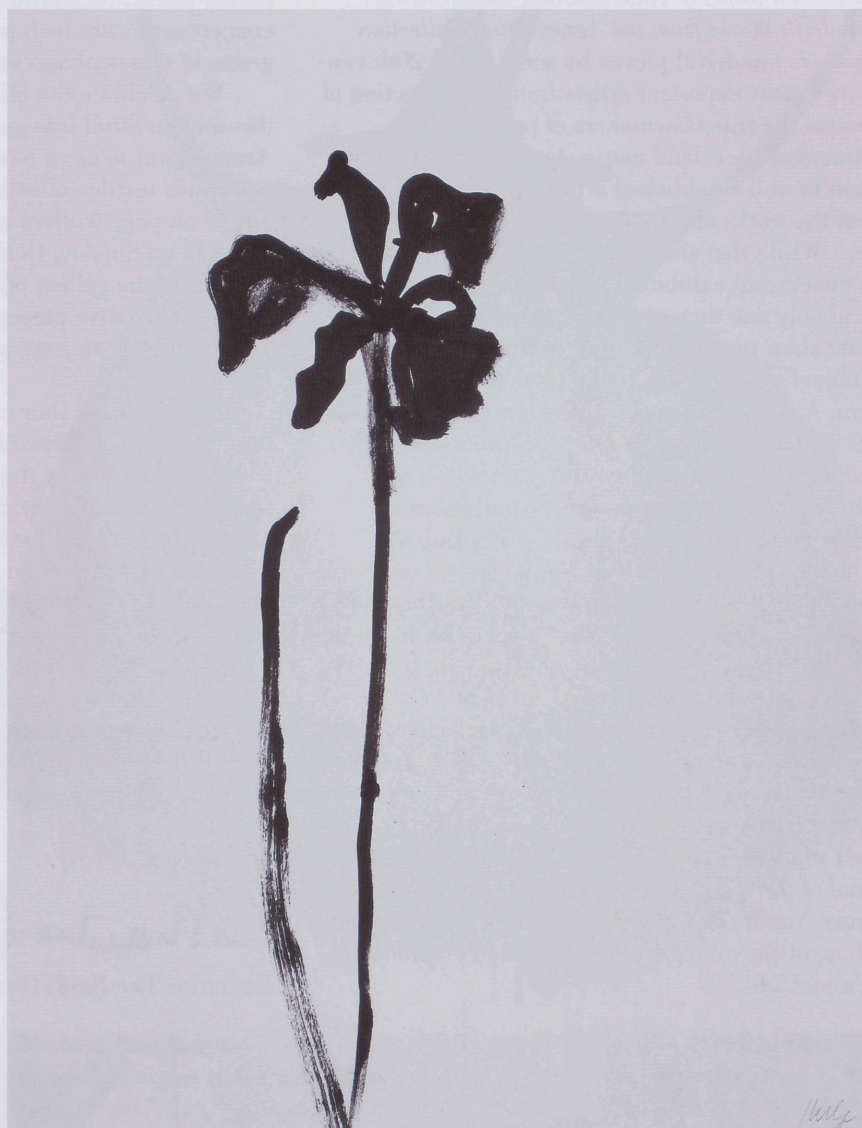


# A Modern Eye

## **Drawing Modern: Works from the Agnes Gund Collection**

October 26, 2003–  
January 11, 2004

Organized by the Cleveland Museum of Art. The exhibition is supported in part by Hahn Loeser & Parks LLP. The Cleveland Museum of Art receives operating support from the Ohio Arts Council and the Institute of Museum and Library Services. Promotional support is provided by Cleveland Magazine, The Plain Dealer, 98.7 WKSU, The Wave 107.3 FM, and Continental Airlines.



Although Ellsworth Kelly is best known for his large abstract paintings that explore subtle relationships between color and shape, his *Siberian Iris* from 1989 belongs to a long-running series of flower and plant studies. With a few strokes, this brush drawing presents the ephemeral shape of a flower against the stark white ground of paper, reflecting a kinship with Chinese painting (ink, 76.2 x 58.4 cm, Collection of Agnes Gund, © Ellsworth Kelly).

**A**gnes Gund's passion for art is palpable. Her belief in the ability of art to teach and inspire informs her activities as a collector and supporter of the arts and individual artists. This exhibition marks the first time that such a significant segment of her well-known private collection of works on paper has been made available to a large audience.

That this event should happen at the Cleveland Museum of Art is especially satisfying. Although recognized internationally as a philanthropist, collector, and patron of the arts, Gund is a Cleveland native who has always championed and supported this museum, and the cumulative effect of the many gifts and loans she has made to the museum has transformed the 20th-century collection.

Gund has been collecting modern and contemporary art for almost 40 years. As a young woman, she made prescient purchases of large-scale paintings and sculptures by major artists such as Robert Rauschenberg, Mark Rothko, and Jasper Johns, and works by each of them are included in the exhibition. Drawn primarily from the postwar era, this selection reveals diverse media and styles, as well as inventive attitudes, and reflects Gund's deep engagement with the art of our times.

While Gund has been interested in drawing all her life, she began to appreciate the medium more profoundly when she studied at Harvard University's Fogg Art Museum, repository of some of the world's great drawings. This foundation in the study of old masters informs Gund's appreciation



of contemporary art, and many of the works on view here display a devotion to craft and material that demonstrates an understanding of key traditions in Western art, including balanced and fully resolved composition.

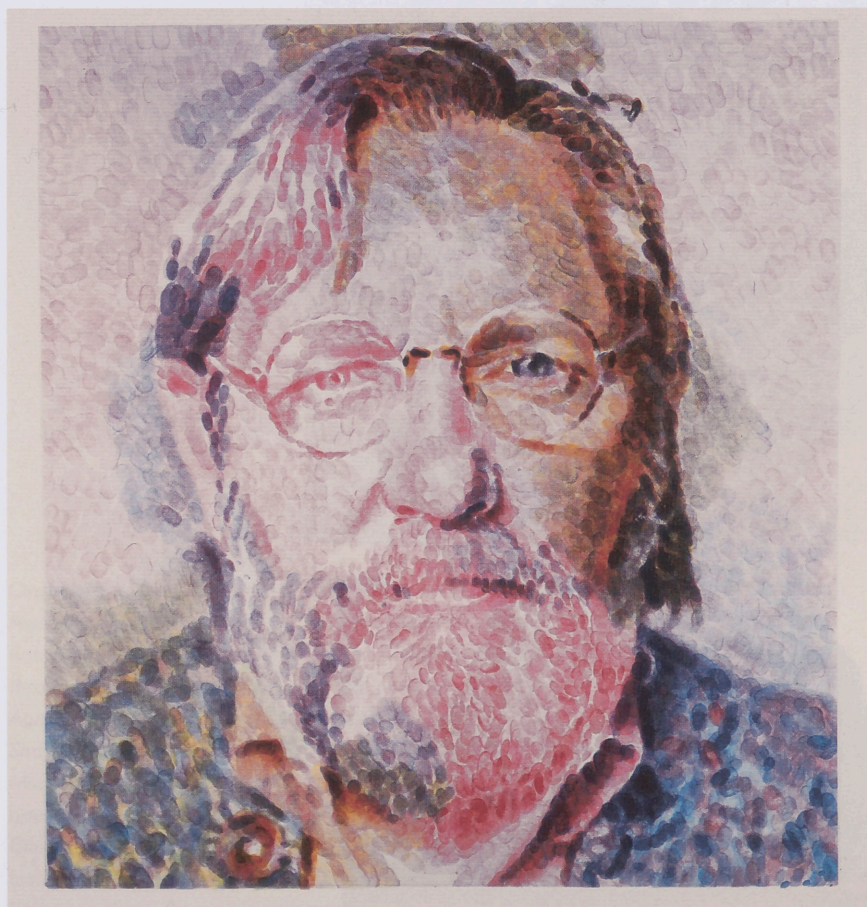
Drawing as a discipline guided the selection of works for this show, but one of the exciting questions this selection raises is how precisely does one define the term “drawing” in an era when most contemporary artists use materials in such interdisciplinary, challenging ways? For instance, Judy Glantzman’s subtle graphite drawing is quite traditional in its use of media. Her facility with the pencil and her interest in human expression are skills typically associated with fine draftsmanship.

Conversely, Jim Hodges’s *Where the Sky Fills In* (on this issue’s cover) seems intentionally to sub-



Judy Glantzman’s drawing of a young girl being touched by a disembodied hand addresses states of psychological tension and

familial bonds with control and restraint (Drawing #6, 1998, graphite, 14 x 11 cm, Collection of Agnes Gund, © Judy Glantzman).



Chuck Close’s portraits of artists and other friends typically use a series of abstract individual marks to form solidly representational images of the human face. In *John/Fingerprint* from

1983, he used colored stamp pad inks to build a three-dimensional image out of emphatically flat marks—his own fingerprints. These marks thus make a wry comment on the idea of the

“hand” of the artist, which is quite literal in this work, and further question the purity of the word “drawing” (122.3 x 97.3 cm, Collection of Agnes Gund, © Chuck Close).

vert the very idea of presenting an illusionistic view of the world. By starting with a photograph—a medium popularly thought to objectively record the world—and then peeling away its surface for aesthetic effect, Hodges teasingly questions our assumptions about the role of representation in art. Drawings often reveal the genesis of the creative process, especially the essential role of the artist’s touch, but this exhibition illustrates how various and changeable the definition of drawing has become.

As a collection, all the works on paper included in this exhibition propose themselves as meditations on contemporary life, as possible subjects for mystical contemplation, and as vehicles for introspection. As a collector, Agnes Gund offers an inspiring model of committed and generous patronage. The works assembled here create a collective portrait of her keen eye and personal aesthetic. The sensibility revealed is one that enthusiastically embraces the complexities of modern life, but appreciates tradition.

■ Carter E. Foster, Curator of Drawings  
■ Jeffrey D. Grove, Associate Curator of Contemporary Art





# Renaissance Kid

**T**he Cleveland Museum of Art recently acquired a rare early version of *Gamin*, one of the most celebrated and historically important works by Harlem Renaissance artist Augusta Savage (1892–1962). The sculpture was featured on the June 1929 cover of *Opportunity: A Journal of Negro Life* and, shortly afterward, in an exhibition at the Harmon Foundation. Considered a watershed in Savage's career, *Gamin* inspired the noted African-American writer and political activist W. E. B. Du Bois to write a laudatory essay about the artist. The sculpture also earned Savage a Rosenwald fellowship to study in Paris.

Savage made *Gamin* in a small nine-inch cast and a large life-size version. Only two examples of the life-size version are known: this hand-painted

plaster and a bronze acquired by the New York Public Library in 1942. Research indicates that the library's bronze was cast from a mold taken from this plaster. Since it was the rare life-size version that appeared on the cover of *Opportunity*, this plaster is likely the oldest surviving example of the theme.

The word "gamin" refers to a street child. Savage's sympathetic depiction of an inquisitive, keenly intelligent, young African-American male gives powerful visual form to the Harlem Renaissance ideal of elevating the human spirit through race pride and respect for universal human values.

■ William Robinson, Curator of Modern European Art

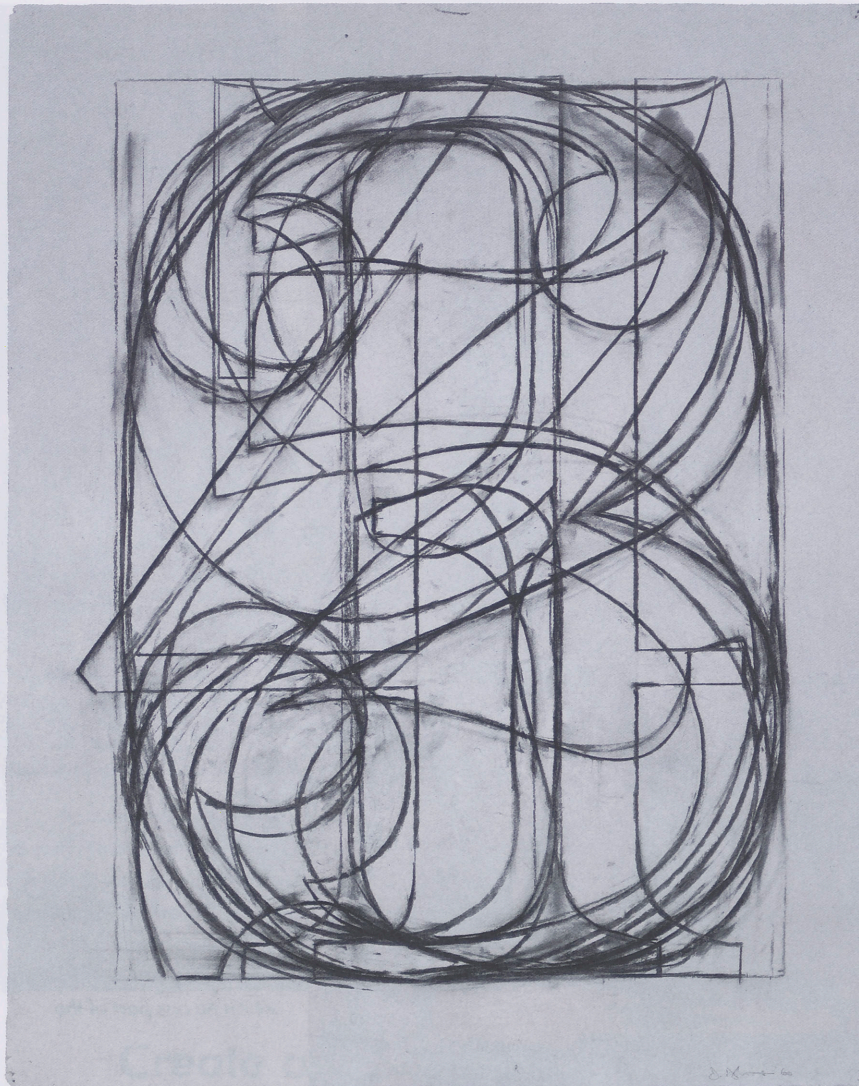


Augusta Savage's *Gamin*, from about 1929–30, embodies the spirit of the Harlem Renaissance (hand-painted plaster, h. 44.5 cm, J. H. Wade Fund 2003.40).



**Jasper Johns:  
Numbers**October 26, 2003–  
January 11, 2004

# By the Numbers



*This seminal drawing by Johns shows clearly how he developed the motif of ten numerals superimposed one on top of the other. It became the basis for an important group of paintings executed the same year (0 through 9, 1960, charcoal on paper, 73.4 x 58.1 cm, Collection of the artist).*

Organized by the Cleveland Museum of Art. The exhibition is supported in part through the generosity of Agnes Gund and Daniel Shapiro. The Cleveland Museum of Art receives operating support from the Ohio Arts Council and the Institute of Museum and Library Services. Promotional support is provided by Cleveland Magazine, The Plain Dealer, 98.7 WKSU, The Wave 107.3 FM, and Continental Airlines.

**T**he exhibition that opens later this month traces a theme of quantity and quality through the long career of the American artist Jasper Johns. When he first began exhibiting his work in New York in the late 1950s, Johns confounded and intrigued critics and the public with a group of works depicting flat signs: targets, flags, alphabet letters, and numbers. The imagery of these paintings, drawings, and sculptures was simple, but their execution reflected an artist deeply devoted to the craft of making beautiful objects. As such, they questioned the nature of language and how its forms and symbols create and are created by our thought processes.

Johns influences our perception of these signs first through what he chooses to depict. Flags and targets are by definition flat objects and, like numbers, they also are symbols that are so common as to be registered by the mind almost without

thought. He has described these types of subjects as “things the mind already knows.” But by manipulating these images with great care and technical virtuosity, Johns turns them into sensuous objects with lush, complicated surfaces that belie their simplistic design. This subtle act of transformation challenges us to look at something incredibly common in a new way.

At the same time Johns was painting flags and targets, he also was experimenting with images of numbers, which differ in that they exist in the world as signs rather than actual objects. Numbers reflect a fundamental and basic mental process—counting—while also suggesting an abstract ideal of mathematical perfection that goes beyond their existence as symbols. But again, by presenting us with such an easily recognizable sign as a number, something we see every day without considering its form, Johns wants us to re-see it, to look at its

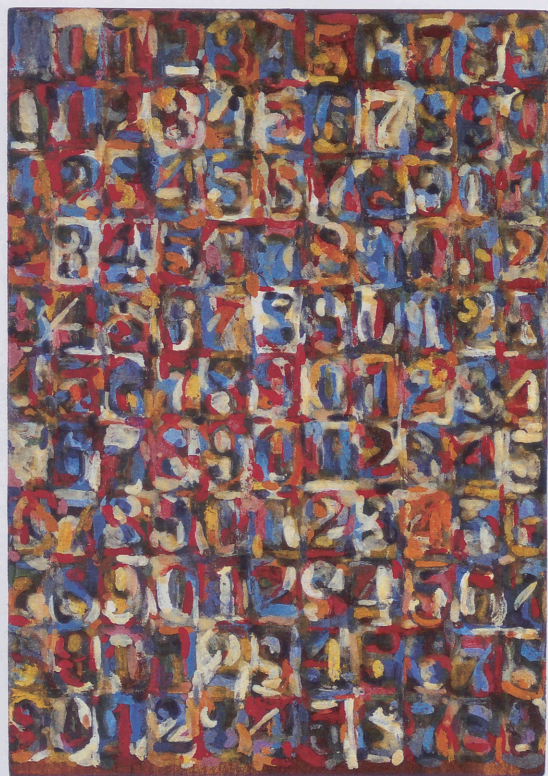




For many of his works, Johns adapted the technique of encaustic painting, a medium in which the colored pigments are suspended in wax. Because the wax is heated but dries quickly, it records the process of the artist's touch in a unique fashion, as exemplified by Figure 4 from 1959 (encaustic and collage on canvas, 50.8 x 38.1 cm, Michael and Nina Sundell).

shape and material presence differently. He thus challenges us to look at other objects, signs, and images in the world in a new way. Through these simple means Johns addresses profound issues about perception, language, and thought processes.

One of the most important issues this exhibition addresses in the work of Jasper Johns is his tendency to work in series. His "Numbers" paintings, drawings, sculptures, and prints can be thought of as a set of related works that span his entire career, and within which he explores variations of this theme with infinite subtlety. Within this overall series, Johns has developed four motifs: the figure (a single numeral presented by itself on a background), 0-9 (the numerals zero to nine presented in order in one or two rows, as in the



The format of this small, jewel-like work comes from a chart the artist saw in a book. The overall repetition of numbers in a grid forms a kind of "noncomposition," in which no one part of the

work dominates; instead, the entire surface carries equal visual weight (Small Numbers in Color, 1959, encaustic on wood, 25.9 x 18.3 cm, Collection of the artist).

series of drawings acquired by the museum two years ago, the inspiration for this exhibition), numbers (the numerals presented in a repeating pattern to form an overall grid), and 0 through 9 (the numerals superimposed on top of one another). He employs an assortment of media, from richly inked printed lithographs to subtle gray charcoal, encaustic painting (in which color is suspended in wax), oil, and cast aluminum and bronze. The use of this variety of materials within such a narrowly defined subject matter elucidates an important concept in Johns's art: that of presenting the same thing in different ways in order to explore how meaning and perception can change accordingly.

■ Carter E. Foster, Curator of Drawings



## Draped in Splendor: Renaissance Textiles and the Church

September 7, 2003–  
September 26, 2004

# Old Cloth in New Light

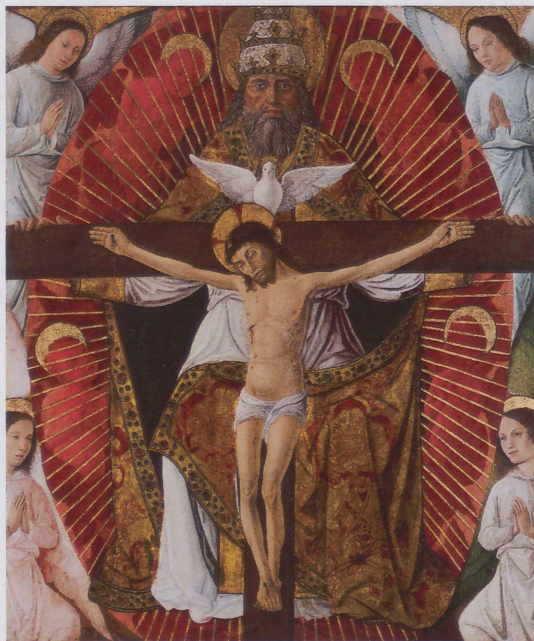
In Europe during the 1300s and 1400s, fine textiles were recognized as potent symbols of wealth and power. They were more labor intensive, more expensive, and more highly prized than paintings. Artists therefore often featured fine textiles in their work. In *Draped in Splendor: Renaissance Textiles and the Church*, six religious paintings from the collection with the textiles they depict, such as splendid brocaded silks and velvets, are on view in gallery 216 near the Armor Court. Also on view are rare resplendent textiles that enriched Christian churches, especially Catholic ones, following the age-old practice of using precious works of art in the worship of God. Pictorial embroideries and tapestries that decorated the fronts of altars are included along with vestments with dazzling gold thread worn by the clergy.

Wealthy Renaissance consumers could be described as “textile literate.” They coveted high quality: lustrous thread, good dyestuffs, sturdy structures, all essential components of textiles with beautiful designs. They also valued the sheen and drape of fabrics. A small display in the gallery illustrates how the angle of light alters their appearance. The color of velvet pile, for example, varies from light crimson to dark crimson depending on the light source. In addition, the touchscreen interactive “How to Look at Textiles” invites exploration, providing basic information about six key criteria: use, pattern, fiber, dye, structure, and condition.

■ Louise W. Mackie, Curator, Textiles and Islamic Art

This lavish Italian gold-thread velvet with a pomegranate pattern was made in Florence in 1450–1500 (detail; J. H. Wade Fund 1973.2).

In *The Trinity*, painted by Laurent Girardin (French, Lyon, d. 1478) about 1460(?), God the Father wears a liturgical vestment, a semicircular cope made of magnificent crimson velvet with dazzling gold thread forming a large pomegranate pattern, similar to the adjacent velvet (oil on wood, Mr. and Mrs. William H. Marlatt Fund 1960.79).







## Adult Studio Classes

In gallery 235:

Frieze of Dancers  
by Hilaire-Germain  
Edgar Degas (oil  
on canvas, ca.  
1883, Hanna Fund  
1946.83)

Except where  
noted, register for  
classes through the  
Ticket Center,  
216-421-7350 or  
1-888-CMA-0033.  
Classes are  
offered pending  
sufficient  
registration.

Seated Buddha,  
1000s (Tibet,  
Western  
Himalayas,  
Ladakh, possibly  
from the area of  
Lahul, painted  
wood, Andrew R.  
and Martha  
Holden Jennings  
Fund 1986.6)

Contact the Ticket Center to register at 216-421-7350. Limit 15 per class.

### All-day Drawing Workshop

October 4 or October 18, 10:30–4:00.

Intensive one-day class for beginners to advanced, using charcoal on newsprint to sketch from figurative sculptures in the galleries.

\$80, CMA members \$40.

### Printmaking

Six Wednesdays, October 8–November 12, 6:00–8:30.

Kate Hoffmeyer, instructor. Use a variety of printmaking methods to create useful and beautiful art.

\$140, CMA members \$100.

### Bookmaking and More

Five Thursdays, October 23–November 20, 1:30–4:00.

Arielle Levine, instructor. Create books, cards, and more using handmade paper and other mixed media. \$140, CMA members \$100.

### Drawing Sculpture

Eight Fridays, October 17–December 12, 10:30–12:30 or 6:00–8:30 (break for Thanksgiving).

Susan Gray Bé, instructor. Sculpture throughout the museum's Asian, African, Greek and Roman, Egyptian, European, and American galleries provide inspiration for this drawing experience. Various dry media will be explored. \$140, CMA members \$100.

### Intro to Photo Imaging

Five Saturdays, October 18–November 15; adults 10:30–12:00; teens (13–18) 1:30–3:00.

Learn the basics of digital image manipulation using software such as Photoshop. \$60 per session; all five for \$300. Register at the Ticket Center.

Taught at the New Center for Art and Technology, 216-685-9119 or [www.newcat.org](http://www.newcat.org).

## PERSONAL FAVORITE

"Degas's *Frieze of Dancers* was the first painting that I recognized when I first came to the museum as a child," recalls Linda Wetzel, department support specialist in the Information Technology division. Though the painting has been widely published and reproduced commercially, Wetzel's familiarity came by a less traveled route.

"My mother was a student at the Cleveland School of Art and as an exercise she painted two of the dancers. My father worked on the frames, staining and finishing them. These two dancers my mother had painted hung in our living room for years and years.

"When I came in and saw the real thing, I recognized it immediately. I had always wondered why she had done some of the things she did—why there was green paint on one of the faces, for example. Now I had my answer. But I have to admit that, in my mind, my



mom's version will always be the original."

The painting depicts a single dancer at various stages of adjusting her shoe, showing multiple perspectives over time within a single composition. "I do stereo photography and I collect old stereoscopic pictures. I have always been intrigued by how Degas works a third dimension into this two-dimensional work. You can actually see his thumb prints. I always have a feeling of him working the paint with his hands, as if he was making sculpture rather than a painting."

## Family Express

### Color, Line, and Shape

Sundays, October 5–26, 2:00–4:30. The colors, lines, and shapes of the museum's contemporary galleries inspire free, fun, and creative drop-in family workshops.

### Family Sunday

October 19, 1:30–4:30.

Mini highlights tour at 1:30 precedes 2:00 Family Express.



## Art Encounters

### A World of Great Art

Saturdays through November 22, 10:30–12:00.

A chronological slide-lecture survey of Western art. October 4, *Romanesque*, Mary Woodward; October 11, *Gothic*, Mary Woodward; October 18, *Northern Renaissance*, Seema Rao; October 25, *Italian Renaissance*, Pat Ashton. Individual remaining lectures \$30, CMA members \$20.

### Introduction to Tibetan Art: Central Valley

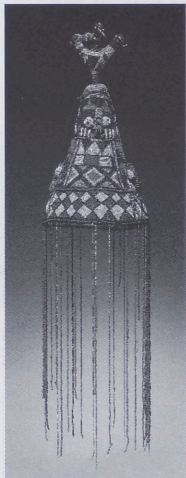
Wednesday, October 1, 6:30–8:00. An introduction to the rich Tibetan artistic tradition, notably portable arts such as thankas, small bronzes, and shrines. Seema Rao, instructor (third in a series; individual lecture \$25, CMA members \$15).





## Guest Lectures

Crown, 1900s  
(Africa, Nigeria,  
Yoruba people,  
cloth, glass beads,  
basketry, card-  
board, wood,  
feather quills,  
Andrew R. and  
Martha Holden  
Jennings Fund  
1995.22)



### Gauguin, Munch, and Vallotton: The Woodcut in the Late 19th Century

Wednesday, October 1, 7:00.  
Richard Field, Yale University.  
Reception follows; sponsored by  
Print Club of Cleveland.

### Rookwood and the Marketing of Art

Saturday, October 4, 2:30.  
Nancy Owen of Northwestern Uni-  
versity gives an illustrated lecture  
based on her book *Rookwood and  
the Industry of Art*. Free for Trideca  
Society members, guests \$10.

### African Art

Sunday, October 12, 3:30.  
Sharon Patton, director, Smithsonian  
National Museum of African Art

### Art Works: The Power and Presence of Yoruba Art

Sunday, October 19, 2:00.  
Henry John Drewal, University of  
Wisconsin, Madison

### Serpent and Alligator Mounds in Southern Ohio

Wednesday, October 22, 7:30.  
Bradley Lepper, Ohio Historical  
Society

### A Dialogue with Agnes Gund and Frank Stella

Saturday, October 25, 1:00.  
Two icons of the contemporary art  
world share their thoughts. Free  
tickets to CMA members only up to  
October 1. Johns and Gund exhibi-  
tions will be open strictly to mem-  
bers on October 24 and 25.

### Alluring Enamels

Saturday, October 25, 2:30.  
Alan Rosenberg, design historian  
and consultant, discusses the fine  
decorative wares and one-of-a-kind  
works created by enamellists in the  
1950s and 1960s. He is author of  
several articles, including "Modern  
American Silver" and "Alluring  
Enamels." Free for Trideca mem-  
bers, guests \$10.

## Gallery Talks

1:30 daily, Saturdays at 10:30  
when Museum Art Classes are tak-  
ing place, Saturdays and Sundays  
at 3:00, and Wednesday evenings  
at 6:00. Meet in the main lobby.  
Talks with special themes are  
noted here; other talks are general  
museum highlights tours.

### Good as Gold

Wednesday, October 1, 1:30 and  
Sunday the 5th at 1:30.  
Mary Woodward

### Conventions and Inventions

Wednesday, October 8, 1:30 and  
Sunday the 12th at 1:30.  
Frank Isphording

### History of Painting

Wednesday, October 8, 6:00.  
Robin Ritz, docent

### Late 19th-Century Precursors: Post-Impressionism, the Nabis, and Symbolism

Thursday, October 9, 2:30.  
Saundy Stemen

### Seeing the Light

Wednesday, October 15, 1:30.  
Debbie Apple-Presser

### Fauvism and Cubism

Thursday, October 16, 2:30.  
Debbie Apple-Presser

### Thanks for the Memories

Saturday, October 18, 10:30.  
Anne Burk, docent

### History of the Woodcut

Sunday, October 19, 1:30.  
Kate Hoffmeyer

### Aaron Siskind Photographs

Wednesday, October 22, 1:30 and  
Sunday the 26th at 1:30.  
Saundy Stemen

## COOL FRIDAYS



Music, refreshments, and cash bar in the  
interior garden court, from 5:30 to 8:30  
every Friday.

### JT3 Jazz Trio (jazz)

October 3

### The New Harp Experience (jazz)

Rescheduled—date T.B.A.

### The George Foley Jazz Trio (jazz)

Rescheduled—date T.B.A.

### Sean Smith (folk acoustic)

October 24

### German Expressionism to Surrealism

Thursday, October 23, 2:30.  
Kate Hoffmeyer

### American Early 20th Century: Ashean to Regionalism

Thursday, October 30, 2:30.  
Saundy Stemen

### Nothing Is New— Just Variations

Saturday, October 25, 10:30.  
Gwen Johnson, docent

### Poser, Poseur

Wednesday, October 29, 1:30.  
Jean Graves

### Tales of the Macabre: Strange and Just Plain Weird

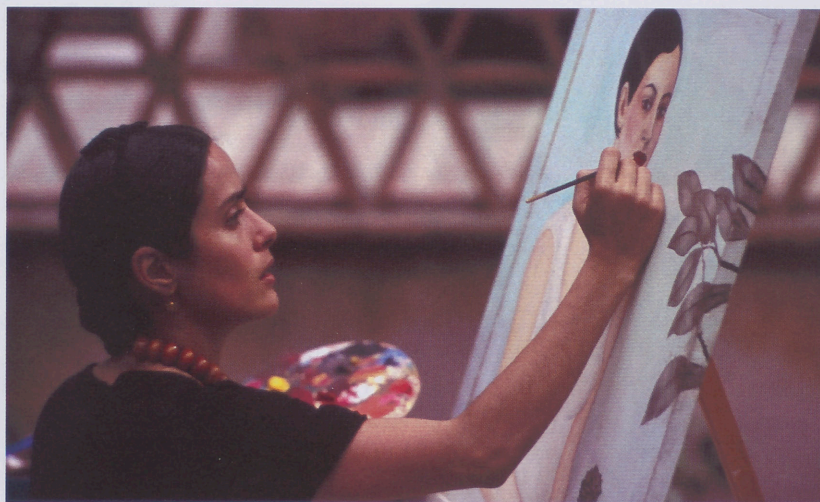
Wednesday, October 29, 6:00.  
Peter Dobbins, docent





FILM

## Panorama: Moving Pictures @ the Art Museum



Salma Hayek is Frida Kahlo, *Friday the 31st and Sunday, November 1.*

Panorama admission vouchers, in books of 10, are available for \$40, CMA members \$30. Visit us online at [clevelandart.org/panorama](http://clevelandart.org/panorama).

Order a free VIVA! brochure or purchase tickets through the Ticket Center, 216-421-7350 or 1-888-CMA-0033. See the entire listing online at [clevelandart.org/viva](http://clevelandart.org/viva). Promotional support provided by The Wave 107.3 FM.

Three movies about Mexicans and two with music by prominent contemporary composers (shown to complement the Aki Festival), as well as a returning favorite. Each film \$7, CMA members \$5, students and seniors (65 & over) \$3.

### **Blossoms of Fire**

Friday, October 3, 7:00.  
Sunday, October 5, 1:30.  
(Mexico/USA, 2000, color, subtitles, 16mm, 74 min.) directed by Maureen Gosling and Ellen Osbourne. This delightful new documentary ventures to the southern Mexican city of Juchitán, where men and women share chores, homosexuality is accepted, indigenous culture is celebrated, and the economy thrives without endangering the environment. Can it be real? Cleveland premiere.

### **From the Other Side**

Friday, October 10, 7:00.  
Sunday, October 12, 1:30.  
(France/Belgium, 2002, color, subtitles, Beta SP, 99 min.) directed by Chantal Akerman. The famous filmmaker journeys to Arizona to explore the problem of Mexicans who risk their lives crossing mountains and deserts to get into the U.S. "A spare, painterly and scrupulously unsentimental look at the plight of illegal Mexican immigrants" —*The New York Times*. Cleveland premiere.

### **The Death of Klinghoffer**

Friday, October 17, 6:45.  
Saturday, October 18, 1:30.  
(Britain/Canada, 2003, color/b&w, 35mm, 120 min.) directed by Penny Woolcock, with Sandford Sylvan, Christopher Maltman, and Yvonne Howard. John Adams's opera about the 1985 *Achille Lauro* cruise-ship hijacking incident, in which a wheelchair-bound passenger was killed, is brought to the screen in this provocative film. Documentary excerpts flesh out the story. John Adams conducts the London Symphony Orchestra. Cleveland premiere. *Courtesy of Blast Films and Channel 4; special thanks to Beth Beamer.*

### **Naqoyqatsi**

Friday, October 24, 7:00.  
(USA, 2002, color, 35mm, 89 min.) directed by Godfrey Reggio. A hypnotic score by Philip Glass animates this wordless, visually staggering meditation on technology, dehumanization, competition, and conquest, the conclusion of the "Qatsi" trilogy begun in 1983 with *Koyaanisqatsi*. The Hopi-language title means "war as a way of life."

### **American Mullet**

Sunday, October 26, 1:30.  
(USA, 2002, color, Beta SP, 52 min.) directed by Jennifer Arnold. Back by popular demand is our big summer hit: an amusing look at the much-disparaged, short-in-front, long-in-back hairstyle so favored by bikers, rockers, wrestlers, and lesbians.

### **Frida**

Friday, October 31, 6:45.  
Sunday, November 2, 1:30.  
(USA/Canada, 2002, color, 35mm, 122 min.) directed by Julie Taymor, with Salma Hayek, Alfred Molina, and Geoffrey Rush. This lush, sensuous, Oscar-winning biography of Mexican painter Frida Kahlo shows how she overcame a crippling injury and a tempestuous marriage to Diego Rivera to make great, imaginative art.

## JAZZ AND WORLD MUSIC

### **Mercedes Sosa:**

#### **The Voice of Latin America**

Friday, October 3, 7:30.  
The VIVA! Festival of Performing Arts kicks off with "the doyenne of Latin American singers . . . Ms. Sosa maintains a balance between craft and conviction that endows her music with a searing honesty and power" —*The New York Times*. One of the world's most thrilling and charismatic performers and known worldwide as "the voice of Latin America," Sosa has inspired millions of listeners. Showcasing a rich voice and broad repertoire that draws from Cuba and Brazil, as well as her native Argentina, her live concerts are simply bewitching. \$30 and \$27, CMA members \$27 and \$25.

### **Somethin' Old, Always New!**

Saturday, October 11, 2:30-4:30.  
Jazz by the Jesse Dandy Quartet; premiere of the *Jazz Elders* video; jazzed poems with Kelly Harris and Michael Salinger; \$12.50 CMA/NOJS members. Book signing with author/jazz historian Joe Mossbrook (book \$13.95).



Mercedes Sosa





## Gala Music Series

**Andrew Manze, baroque violin**  
Wednesday, October 8, 7:30.

"Magic . . . it is the most convincing 'period performance' I have ever heard" —*The New York Times*. "The first modern superstar of the baroque violin . . . dazzlingly inventive . . . [Manze] has introduced an element of vitality and even danger to Baroque performance" —*San Francisco Examiner*. The dazzling virtuoso returns for a rousing solo performance of works by Telemann, J. S. Bach, and Tartini ("Devil's Trill" sonata). Preconcert lecture by Beverly Simmons, 6:30 in the Recital Hall.

**The Sō Percussion Quartet**  
Wednesday, October 22, 7:30.

"Sō can always be counted on to astound, and they played as though with one mind" —*The Yale Daily News*. This innovative quartet, appearing as part of the museum's Aki Festival of New Music, has recently been featured at the Bang on a Can Marathon, the BAM Next Wave Festival, and Columbia's Miller Theater. Works by David Lang (*The So-called Laws of Nature*), John Cage (*Third Construction*), and numerous others. Preconcert interview with Paul Cox and members of Sō, 6:30 in the Recital Hall. \$20 and \$18; CMA, Musart Society members, seniors, and students \$16 and \$14; special student rate at the door \$5.



Sō Percussion  
Quartet

Promotional support for the Gala Music Series provided by WCLV and The Plain Dealer.



Andrew Manze

## Aki Festival of New Music

Free, unless otherwise indicated

**Composers in the Heights**

Friday, October 3, 7:30 at Heights Arts Gallery, 2173 Lee Road in Cleveland Heights.

A celebration of area composers who have been awarded Ohio Arts Council Fellowships, by way of a program of electronic/electro-acoustic works and works for solo instruments in an intimate gallery setting. Composers include Greg D'Alessio, Andrew Rindfleisch, Jeffrey Mumford, and Howie Smith.

**The Music of Joan Tower**

Sunday, October 5, 2:30.

The Oberlin Contemporary Ensemble, Cavani String Quartet, Oberlin Percussion Group, and others perform works by the Pulitzer Prize-winning composer Joan Tower, including *In Memory* (string quartet); *DNA* (percussion quintet); *Black Topaz* (solo piano), *Petroushkates*, and the *Concerto for Flute*. Preconcert conversation with Joan Tower, 1:30 in the Lecture Hall.

**A Talk with John Harbison, Margaret Brouwer, moderator**  
Tuesday, October 7, 4:00–5:30.

Harbison, one of America's most prominent composers and winner of a Pulitzer Prize in 1987, is perhaps best known for his opera *The Great Gatsby*. Hear orchestral works by Harbison at the Cleveland Institute of Music on Wednesday, October 8 at 8:00. Co-presented by CIM, where Harbison is in residence.

**Robert Dick, composer and flutist with Mary Kay Fink, flute**

Wednesday, October 15, 7:30.

"Spellbinding virtuosity" —*The Washington Post*. A legendary figure in the world of new music, Dick offers an ambitious program of his own works spanning more than two decades, including his early *Piece in Gamelan Style* and the more recent *Sliding Life Blues*. Picture the Gartner stage filled with flutes of all shapes and sizes—piccolo, alto, bass, and standard. He is joined by

the esteemed Cleveland Orchestra flutist Mary Kay Fink for *Recombinant Landscapes*. Co-presented with the Cleveland Institute of Music.

**The Corigliano String Quartet**  
Sunday, October 26, 2:30.

"Music making of the highest order" —John Corigliano. Dedicated to new American music, the quartet was founded in 1996 and named for the Pulitzer, Grammy, and Oscar-winning composer John Corigliano. In their Cleveland debut, they perform works by Paul Dresher (*Casa Vecchia*), Jeffrey Mumford (*a spray...*), and Corigliano (*First String Quartet*). Preconcert discussion with Jeffrey Mumford at 1:30 in the Recital Hall.

**Ensemble Sirius: The Music of Karlheinz Stockhausen**

Wednesday, October 29, 7:30.

The contemporary keyboard-percussion duo of Michael Fowler, piano, and Stuart Gerber, percussion, challenges conceptions of contemporary music. Formed in 1999, the duo has collaborated with Stockhausen at the composer's annual Stockhausen-Kurse held in Kürten, Germany. In celebration of Stockhausen's 75th birthday, their program includes the classics *Kontakte* and *Zyklus* plus recent scores *Komet* and *Klavierstück XVI*.

## Curator's Recitals

**Karel Paukert, organ**

Sunday, October 12, 2:30.

Works by J. S. Bach, Wiedermann, and Franck.

**Karel Paukert, organ and Harpsichord**

Sunday, October 19, 2:30.

Works by Henri Pousseur (*Deuxième vue sur les jardins interdits*), Isang Yun (*Tuyaux sonores*), György Ligeti (*Volumina*), Bengt Hambraeus (*Shogaku*), Arvo Pärt (*Trivium*), and Mauricio Kagel (*Generalbass*).





## Corporate Membership

Want to provide unique museum experiences for your employees and entertain your important clients? Become a corporate member! Employees enjoy exclusive benefits such as highlights tours, store discounts, and invitations to popular *Festive Fridays*—evenings of special programming for employees and their families. Your staff will also love the recent enhancements to our program, which include a new annual event called *Collection Connection*.

Or, use your corporate benefits to entertain clients, with complimentary passes to exhibitions, meeting and entertaining privileges, and tickets to our acclaimed VIVA! performance series (depending on membership level).

For further information, please call Kim McCarty, associate director of corporate relations, at 216-707-2152 or Kari Phillips, corporate relations program manager, at 216-707-2699.

Order event tickets through the Ticket Center, 216-421-7350 or 1-888-CMA-0033.

### MUSEUM STORES OCTOBER SPECIAL



#### Pedal Car Glasses

Inspired by the designs of Cleveland's own Viktor Schreckengost, this whimsical set of four 16 oz. glasses was created for the exhibition *Victor Schreckengost and 20th-Century Design*. Gift boxed.

Regular price \$32, members special \$24.

To see more CMA products, please visit our online store at [www.clevelandart.org](http://www.clevelandart.org).

## Mark Your Calendars

### Forum on Building Expansion: Inside the Vision

Wednesday, November 19, 6:30. Katharine Lee Reid and senior museum staff will discuss plans for inside the expanded museum complex and gather public input about future museum programming. Tickets are required but free, with a limited number available to members only until October 8. This event will sell out—order tickets early (two per customer; fee for phone or online orders).

### Fast Forward: CMA Celebrates Contemporary Art

Friday, November 7, 10:00 pm–1:00 am. Entertainment, live music, food, interactive installations, admission to the *Agnes Gund* and *Jasper Johns* exhibitions, and more cutting-edge fun. Before the party, enjoy a special lecture by video artist *Bill Viola* at 8:30. Co-presented by the Mary Schiller Myers School of Art at the University of Akron. Party and Viola lecture \$20, students \$10. Party only \$10.

### Textile Art Alliance Demonstrations for Family Fun

Sunday, November 2, 1:00–4:00. Textile demonstrations for the entire family celebrate the exhibition *Draped in Splendor: Renaissance Textiles and the Church*. Learn about weaving, embroidery, indigo dyeing, felting, and spinning.

### Museum Members Mixer

Wednesday, November 12, 6:30–8:30.

Use the power of your membership to learn more about art, meet fellow museum members, ask questions, have fun. For new and seasoned members alike; space is limited. Reservations by October 31 are a must: call 216-707-2268 or 1-888-269-7829, ext. 2268.

And don't miss **Members Shopping Days** November 7–10 when you'll enjoy a 25% member discount on all regular-price merchandise at the store. Membership card required. Free gift wrapping.

## Fine Print Fair

Friday–Sunday, October 17–19. The Print Club of Cleveland's 19th annual benefit for the museum's department of prints. Fifteen dealers exhibit and sell fine prints from old master to contemporary, plus photographs and drawings at Thwing Center Ballroom, Case Western Reserve University, 11111 Euclid Avenue, Cleveland. \$8, students with ID card \$4; includes readmission Sunday.

Opening-night preview (\$60; \$70 after October 6) includes hors d'oeuvres, cash bar, music, and readmission to the Fair throughout the weekend. Breakfast with the dealers followed by a lecture with Katharine Lee Reid on Sunday morning at 9:30, \$14 per person.

Call 216-765-1813 for reservations to the Friday-night preview, 216-831-8380 for the Sunday breakfast/lecture.

## Exhibition at CIA

### Wish you were here—The Art of Adventure

October 30–December 30 at the Cleveland Institute of Art, opening reception October 30, 6:00–8:30.

See how nine international contemporary artists cross boundaries and explore adventure. Artists include Bas Jan Ader, Amy Cutler, Christoph Fink and Lordy Rodriguez. Curated by Cathleen Chaffee of CMA and David Carrier of CIA/CWRU.





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- T Tickets required  
 \$ Admission charge  
 R Reservation required

**1 Wednesday**  
**Gallery Talk** 1:30  
*Good as Gold*  
**Introduction to Tibetan Art** 6:30  
 Central Valley \$R  
**Guest Lecture**  
 7:00 Gauguin, Munch, and Vallotton. Richard Field

**2 Thursday**  
**Highlights Tour**  
 1:30

**3 Friday**  
**Highlights Tour**  
 1:30  
**Cool Fridays**  
 5:30–8:30 JT3 Jazz Trio (jazz)  
**Film** 7:00 *Blossoms of Fire* \$

**5 Sunday**  
**Gallery Talk** 1:30  
*Good as Gold*  
**Film** 1:30 *Blossoms of Fire* \$  
**Family Express**  
 2:00–4:30 *Color, Line, and Shape*  
**Aki Performance**  
 2:30 *The Music of Joan Tower* (free talk at 1:30)  
**Highlights Tour**  
 3:00

**7 Tuesday**  
**Highlights Tour**  
 1:30  
**Aki Performance**  
 4:00–5:30 *A Talk with John Harbison*

**8 Wednesday**  
**Gallery Talk** 1:30  
*Conventions and Inventions*  
**Gallery Talk** 6:00  
*History of Painting*  
**Adult Studio Class Begins**  
 6:00–8:30  
 Printmaking \$R  
**Gala Concert**  
 7:30 Andrew Manze, baroque violin (free lecture at 6:30) \$

**9 Thursday**  
**Highlights Tour**  
 1:30  
**Gallery Talk**  
 2:30 *Late 19th-Century Precursors*

**10 Friday**  
**Highlights Tour**  
 1:30  
**Film** 7:00 *From the Other Side* \$

**11 Saturday**  
**Lecture** 10:30  
*Gothic* \$R  
**Highlights Tours**  
 1:30 and 3:00  
**Jazz** 2:30–4:30  
*Somethin' Old, Always New!* \$

**12 Sunday**  
**Gallery Reopens**  
 10:00 *Art of Sub-Saharan Africa*  
**Gallery Talk** 1:30  
*Conventions and Inventions*  
**Film** 1:30 *From the Other Side* \$  
**Family Express**  
 2:00–4:30 *Color, Line, and Shape*  
**Curator's Recital**  
 2:30 Karel Paukert, organ  
**Lecture** 3:30  
*African Art*, Sharon Patton, Smithsonian Institution

**14 Tuesday**  
**Highlights Tour**  
 1:30

**15 Wednesday**  
**Gallery Talk** 1:30  
*Seeing the Light*  
**Highlights Tour**  
 6:00  
**Gallery Talk** 7:00  
*Introduction to Print Collecting*. Jane Glaubinger  
**Aki Performance**  
 7:30 Robert Dick, composer and flutist

**16 Thursday**  
**Highlights Tour**  
 1:30  
**Gallery Talk**  
 2:30 *Fauvism and Cubism*

**17 Friday**  
**Class Begins**  
 10:30–12:30 *Drawing Sculpture* \$R  
**Highlights Tour**  
 1:30  
**Print Club Benefit** 5:30  
*A Prints of a Party*, CWRU Thwing Ballroom \$R  
**Class Begins**  
 6:00–8:30 *Drawing Sculpture* \$R  
**Nia Coffee House** 6:00 Willie Perdomo, poet \$  
**Film** 6:45  
*The Death of Klinghoffer* \$

**18 Saturday**  
**Fine Print Fair**  
 10:00–5:00 CWRU Thwing Ballroom \$  
**Sessions Begin**  
 10:15; 1:30  
*Museum Art Classes* \$R  
**Studio Class Begins** 10:30 *Intro to Photo Imaging* (off-site) \$R  
**All-day Drawing Workshop** 10:30–4:00 \$R  
**Lecture**  
 10:30 *Northern Renaissance* \$R  
**Gallery Talk**  
 10:30 *Thanks for the Memories*  
**Highlights Tours**  
 1:30 and 3:00  
**Film** 1:30  
*The Death of Klinghoffer* \$

**19 Sunday**  
**Print Fair Breakfast/Lecture** 9:30  
 Thwing Center \$R  
**Fine Print Fair**  
 11:00–4:00 CWRU Thwing Ballroom \$  
**Gallery Talk**  
 1:30 *History of the Woodcut*  
**Family Mini Highlights Tour**  
 1:30  
**Family Express**  
 2:00–4:30 *Color, Line, and Shape*  
**Guest Lecture**  
 2:00 *Art Works: The Power and Presence of Yoruba Art*, Henry John Drewal  
**Curator's Recital**  
 2:30 Karel Paukert, organ  
**Highlights Tour**  
 3:00

**21 Tuesday**  
**Highlights Tour**  
 1:30

**22 Wednesday**  
**Gallery Talk** 1:30  
 Aaron Siskind  
*Photographs*  
**Highlights Tour**  
 6:00  
**AIA Lecture** 7:30  
*Serpent and Alligator Mounds*  
**Gala/Aki Performance** 7:30  
*The Sô Percussion Quartet* (free preconcert interview at 6:30) \$

**23 Thursday**  
**Highlights Tour**  
 1:30  
**Class Begins**  
 1:30–4:30  
*Bookmaking and More* \$R  
**Gallery Talk** 2:30  
*German Expressionism to Surrealism*

**24 Friday**  
**Highlights Tour**  
 1:30  
**Members Preview** 2:00–4:00  
 Johns and Gund  
**Cool Fridays**  
 5:30–8:30 Sean Smith (folk acoustic)  
**Film** 7:00  
*Naqoyqatsi* \$

**25 Saturday**  
**Members Preview** 10:00–5:00  
 Johns and Gund  
**Gallery Talk**  
 10:30 *Nothing's New*  
**Lecture** 10:30  
*Italian Renaissance* \$R  
**Guest Lecture**  
 1:00 Agnes Gund and Frank Stella  
*Dialogue* TR  
**Trideca Lecture**  
 2:30 *Alluring Enamels*. Alan Rosenberg \$  
**Highlights Tour**  
 3:00

**26 Sunday**  
**Gallery Talk** 1:30  
 Aaron Siskind  
*Photographs*  
**Film** 1:30 *American Mullet* \$  
**Family Express**  
 2:00–4:30 *Color, Line, and Shape*  
**Aki Performance**  
 2:30 *The Corigliano String Quartet* (free talk at 1:30)  
**Highlights Tour**  
 3:00

**28 Tuesday**  
**Highlights Tour**  
 1:30

**29 Wednesday**  
**Gallery Talk** 1:30  
 Poser, Poseur  
**Gallery Talk** 6:00  
*Tales of the Macabre*  
**Aki Performance**  
 7:30 *The Music of Karlheinz Stockhausen with Ensemble Sirius*

**30 Thursday**  
**Highlights Tour**  
 1:30  
**Gallery Talk**  
 2:30 *American Early 20th Century: Ashcan to Regionalism*

**31 Friday**  
**Highlights Tour**  
 1:30  
**Film** 6:45 *Frida* \$



Naqoyqatsi

**VIVA! Concert**  
 7:30 Mercedes Sosa: *The Voice of Latin America* \$R  
**Aki Performance**  
 7:30 *Composers in the Heights*, Heights Arts Gallery, Cleveland Heights

**4 Saturday**  
**All-day Drawing Workshop** 10:30–4:00 \$R  
**Lecture** 10:30  
*Romanesque* \$R  
**Highlights Tours**  
 1:30 and 3:00  
**Trideca Lecture**  
 2:30 *Rookwood and the Marketing of Art* Nancy Owen \$

They mean it:  
 Ensemble Sirius

Curatorial consultation for members is offered the first Thursday of each month; call the membership office for an appointment.



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# The Cleveland Museum of Art

A world of great art for everyone

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## Web Site

[www.clevelandart.org](http://www.clevelandart.org)

## Ticket Center

216-421-7350 or  
1-888-CMA-0033  
(closes at 8:00 on  
Wednesday and  
Friday)

## Membership

216-707-2268  
[membership@clevelandart.org](mailto:membership@clevelandart.org)

## Museum Store

216-707-2333

## Special Events

216-707-2598

## Parking

\$1 per half-hour to \$8 maximum. Both lots \$3 after 5:00 (\$5 for special events). Free for seniors and disabled permit holders on Thursdays.

## Sight & Sound

Audio guide of the collection. Free.

## General Hours

Tuesday, Thursday, Saturday, Sunday 10:00-5:00  
Wednesday, Friday 10:00-9:00  
Closed Mondays (some holidays excepted), July 4, Thanksgiving, December 25, and January 1

## Still Lifes Café

Closes one hour before museum.

## Ingalls Library

### Hours

Tuesday-Saturday 10:00-5:00  
Wednesday to 9:00.  
Image library by appointment  
(216-707-2547)

## Print Study Room

### Hours

By appointment only  
(216-707-2242)  
Tuesday-Friday 10:00-11:30 and 1:30-4:45

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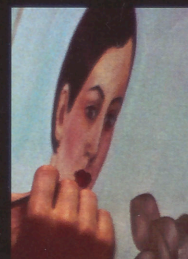
Hands-on Art



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